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THE MINUET.

A HISTORICAL SKETCH.

BY E. PAUER.*

Of all the many dance-forms invented in the course of time, none has achieved so great a reputation and importance, and succeeded in remaining for so long in the favour of the European public, as the beautiful minuet. For more than a century it remained the pet dance of the civilised world, and its influence is still observable in our present contredanse and quadrille. All the old dancing-masters unanimously declared "that the perfection of dancing could only be exhibited in the minuet, and that for this reason it deserved precedence of all other dances and the name of the 'Queen of Dances.'" A celebrated dancing-master observed to William Hogarth (1697—1764), that he practised this famous dance during his whole lifetime, and never became tired of discovering its manifold beauties; but he confessed to be far from completely knowing and appreciating them.

The origin of the minuet cannot be stated with certainty, but we perceive it must be an old dance from the fact, that Don Juan of Austria, Viceroy of the Netherlands (1545—1587), undertook expressly an incognito journey from Brussels to Paris, in order to see Marguerite de France (ou de Valois) (1553—1615)—considered the best dancer of her time—perform a minuet during a *bal de cérémonie*.

Apparently the minuet (from the French *mênu*—Latin *minutus*, small, graceful), was invented by a dancing-master from Poitiers (Dep. Poitou), and was first introduced during a ball given in honour of a silver-wedding. The minuet soon became known, and was readily adopted; indeed, the Paris Academy of Dancing became rather jealous of its sudden popularity, which threatened to reduce the fame of the

Courante, greatly patronised by the Academy. In order to reconcile the Academicians, the minuet was called "the daughter of the *Courante*," as its steps are similar to those of the latter. The daughter (*minuet*) was only then taught after the intricacies of the mother (*Courante*) had been thoroughly overcome.

When the pupil had succeeded in obtaining certainty and ease in the movement of the *Courante*, with outward turned feet, the study of the minuet was begun in earnest, and to such study not less than three months were devoted—a time which our present dancing-masters consider sufficient to learn all modern dances. The minuet is undoubtedly the most difficult and most artistic of dances: it gives an opportunity to exhibit a dignified deportment and graceful movements of the body. In this respect it is unrivalled. It testifies only ignorance to speak about it slightly or with a sneer. Naturally such depreciatory opinions are uttered at present, for there exists scarcely a single dancing-master capable of teaching the minuet in the manner in which it was taught at the beginning of the eighteenth century, the period of its greatest popularity. The reason for the present neglect of this venerable dance is to be found in its extraordinary difficulty, which even formerly, when people had time, taste, and sufficient enthusiasm to become accomplished dancers, allowed only a very few artists to conquer all its intricacies, and to perform it with real perfection. It was rare to meet with a couple of dancers, who understood how to combine the necessary grace, suppleness, and roundness of bodily movement, with the indispensable natural dignity, easy pose, and plastic accuracy. But when such artists appeared, an appreciative, discerning, and critical public soon gathered round them, and the performance was watched with as much intensity of interest as in our days a discriminating public devotes to an eminently artistic performance of a classical quartet or symphony.

* Compare Albert Czerwinski, "Geschichte der Tanzkunst"; "Orchésographie," par Thoinot Arbeau; Bosilly, "Dictionnaire d'Histoire," &c.

When at last it became the fashion to banish rigour and discipline from the ball-room, when quicker movements and livelier music were adopted, and thus the artistic steps and gracefully-composed figures of the dance were abandoned, society dances lost their importance as a branch of the art, and became merely an inferior means of amusement. The first musical composition of a good minuet is by Lulli, the founder of the French opera. Giovanni Battista Lulli was born (1633) at Florence, and died (1687) in Paris. From 1653 till 1660 his name is mentioned as Baptiste in the list of dancers of the Royal Ballet. He composed the music for the ballet *Aldidone* (1658), the *Ballet des Arts* (1663), and the divertissement *L'amour déguisé* (1664). In 1664 he produced, in connection with Molière, the ballet-comedy *La Princesse d'Elide*. Having gained great experience in all matters relating to music as an adjunct of dance, he had to furnish the Court festivities of Louis XIV. with the appropriate music for all possible dances, and thus it was in 1663 that he composed the minuet in D minor (considered, as before mentioned, the first good minuet tune), for a ball at Versailles, at which the great monarch danced it himself with his favourites. (See Our Music Pages, p. 251.) Since that time the minuet, as a musical piece, has undergone many changes: it was accepted for the suite, partita, sonata, symphony; indeed, all great composers like Handel, Bach, Haydn, Mozart, Cherubini, Beethoven, Weber, Schubert, Mendelssohn, Brahms, found in it a welcome means of infusing a certain popular element into their chamber and orchestral music. The minuet thus plays an important part in the history of instrumental music; and it would prove a highly interesting undertaking to trace, by means of practical examples, its growth, artistic development, and rhythmical changes, from the time of its modest beginning with Lulli, in 1663, up to the beautiful, polyphonic, and highly interesting minuets to be found in the serenades, sextets, &c., of Johannes Brahms. The minuet, which for more than two centuries afforded ample scope for showing inventive genius, taste, and science, surely deserves the sincerest respect, and not less the greatest interest with regard to its history.

(To be continued.)

MORITZ HAUPTMANN:

HIS CHARACTER AND OPINIONS.

By FR. NIECKS.

(Continued from page 219.)

ALTHOUGH long sentimental outpourings are absent from Hauptmann's letters, there is in them an abundance of light touches and indirect manifestations indicative of the writer's emotional nature. Whenever Susette, his wife, is mentioned by him, it is done in a way that reveals to us the quiet, perfect happiness of his home. On no occasion, however, does Hauptmann show himself so demonstrative as on that of Mendelssohn's last illness and death. The writing of the letter in question extends over three days, and

contains an account of the changes in the beloved master's condition during the three days preceding his end. Only the reading of the whole letter can give a true idea of Hauptmann's deep concern; here, however, a quotation from the opening and close must suffice:—

"I begin this sheet in a very sad and anxious mood—Mendelssohn is so ill that the worst is feared." (Nov. 3, 1847.) "Now I have after all to conclude this letter with the saddest of news—Mendelssohn died last night at nine o'clock, gently and calmly, after lying the whole day unconscious, but probably also painless. . . . What else [than my communications about Mendelssohn] has got into this letter proceeds from the need of doing something, for yesterday was passed in anxious suspense and care." (Nov. 5, 1847.)

As I have already remarked, Hauptmann's feelings, although warm, were not passionate. He neither wished to compel the love of others, nor impose his own. The following extract, I think, is characteristic of the kindness, serene benevolence, and gentle affectionateness of the man. The tendency to passivity rather than to activity will not escape the notice of observant readers of Hauptmann's letters:—

"I wish Mme. Br. all happiness in her home. This, however, is not a message, but merely the expression of a wish. It is a pretty chapter, which one might subscribe with Philina's words [in Goethe's "Wilhelm Meister"]: 'If I love you, what is that to you?' H., too, I like very much. For this reciprocated love is not needed. Still there should be a feeling of 'If the people had an opportunity of learning how you regard them, they would also be well disposed towards you.'" (Sept. 11, 1834.)

Another extract shall show how whimsical our friend occasionally was. I call him whimsical, and yet, rightly considered, he probably was so just as much and no more than you and I, my gentle reader, the only difference being that he was more given to introspection, and subjected his actions to a closer scrutiny. In fact, this passage is a real psychological study, interesting biographically and *per se*:—

"Since I left Leipzig my occupation has almost entirely consisted in writing to you—in thought. On the way my obstinately carried out departure seemed often, even to myself, somewhat inexplicable, and could not but seem so if one tried to seek the motive in isolated circumstances, where it is not to be found, where, on the contrary, everything induced me to stay. But it is something else, which I could indeed only indicate in the most general way—a certain dread of exhausting a present (just as one says to children: 'You must stop eating when you relish your food most'), an impulse to break off which grows in strength as the conditions become more agreeable, more captivating. I hold out rather in company where I am bored than in company where I am too much at my ease. I myself am unable to tell whether this is something healthy or morbid. At any rate, to a gay, sturdy sensuousness it must appear morbid; perhaps it is something between the two—medicine, morbidity against morbidity. But I was very comfortable at your house. As to the friendliness and kindness of your acquaintances to me, I owe it all to you alone; out of love for you they gave a good reception to one

whom you like, for I recommend myself at a first meeting too little to make a second desirable. This I know, and hence my dread of new acquaintances. There is nothing more paralyzing than to have one's self before one's eyes, to see and hear one's self. At one with myself I am only with people who know all my stupidities and yet find something tolerable in me. Only this being at one with one's self I would call *personality*. As long as one is shy and embarrassed, the best spiritual part, instead of operating outward, is directed to the observation of the inferior scantily intelligent part; and whilst behaving most stupidly, one makes often the cleverest remarks on one's self—inwardly." (August 4, 1834.)

So exemplary a student and profound a thinker as Hauptmann had naturally little sympathy with superficiality, least of all with polished, voluble, confident, self-satisfied superficiality. He suspected that those clever people who never hesitate and doubt, who are never at a loss for a word or a reason, cannot have thoroughly looked into the matters they pretend to have mastered, nay, may not have even seen them all round. Of course hesitancy of speech and obscurity of reasoning are as little proofs of profundity as ease of expression and clearness of exposition are of superficiality. Still, unless volubility and lucidity are combined with a humble consciousness of the weakness and limitation of human faculties and individual capacities, as well as of the infinitely complicated nature of things, they may be regarded as the offspring of superficiality, if not of inanity.

"Rochlitz [the *littérateur* and musical critic, 1779—1842] too was not edified by me. He complained to Spohr that he did not know what to make of me. The fact is, excepting the first introduction and greeting, it came to nothing between us. His letters on the disputed question of the oratorio [*Des Heilands letzte Stunden*], which I did not like, may have had something to do with it. And then I would rather have such complete and ready [*fix und fertige*] people printed in my bookcase than alive before me. This I do not say in disparagement of him, but of myself. I sometimes liked to hear him, especially when he brought forward facts; but to converse with him would have been to me as if I had had to stop a mill-wheel in motion." (August 17, 1835.)

Very characteristic, too, although in another respect, is the following extract:—

"You complain sometimes that there is no satisfactory outcome to your activity. Now and then I can emphatically say the same with regard to myself. I know what is the cause of it. We take an interest in too many things; if we restricted ourselves we should get farther. When I make the personal acquaintance of publicly known notable men, they appear to me mostly narrow—I do not mean altogether stupid, but instructed only in a limited sphere, and for the rest totally ignorant. But we wish to have something of everything, and thus we lose one thing in trying to get hold of another. There are, indeed, heads in which everything, or a great deal, arranges itself on two sides, and leaves in the middle a broad passage for daily importation—as, for instance, Goethe's and Humboldt's—but such heads are rare, and they, too, set themselves bounds, and voluntarily observe them conscientiously." (Dec. 13, 1837.)

When authors who think themselves ill-treated

speak their mind, the critics shrug their shoulders and smile pitifully, or assume an air of outraged innocence of virtue requited with ingratitude, or, if neither in a sublime nor a humble mood, explode with a discharge of brimstone eloquence. But for all that it may be laid down as a proposition easily proved any day of the year that, generally speaking, critics stand more in need of correction than authors. And naturally; they are men like other men, and as a rule know much less about the subjects on which they hold forth with Jove-like assurance and sublimity than the authors, and certainly give much less consideration to them than these latter. Has it ever been pointed out that it is not the poets,* but the critics,† who are *par excellence* the *genus irritabile*? If these arbiters of taste and truth would think less about themselves and more about the authors, and be less intent on self exaltation and more on understanding the works they criticise, much nonsense would remain unwritten, much falsehood undissemated, and much heart-ache uninflicted. The common method of course is to cut the leaves of a book, smell the paper-knife, and then pour out impromptu emendations, suggestions, and, above all, theories evolved from unfathomable depths of the inner consciousness. Criticism was never in a more lamentable condition than at present. Not that there are not excellent critics; there are probably more than in times gone by, but they are a small minority of the multitude which the growth of civilisation (?) has called into existence. And then there is the terrible stress of the life we live. Nobody has time to do anything thoroughly. Everybody's motto seems to be *multa*, not *multum*. Where will this lead us? Unfailingly to an abyss and an inglorious end. To be sure, there is a companion picture to this, and it is hardly more attractive: the modern author, the offspring of magazine, newspaper, and novel literature. But we must not digress from criticism, the topic with which we are just now concerned. Artists and authors of all kinds have written on this subject in all modes and keys; the serene Hauptmann, too, contributes his quota to the discussion. As the reader knows, Hauptmann wrote a book on the "*Natur der Harmonik und der Metrik*," a classical work, remarkable for its philosophical, *i.e.*, profoundly thoughtful and strictly logical treatment. The following extracts will show what effect the publication of this book produced on the author's contemporaries:—

"I have always found that my book is not clear enough. If people read only out of it, and do not read themselves into it, much will remain unintelligible; it must be grasped from A to Z, and I am sure very few reach Z. . . . Nobody has taken the trouble of absorbing it and letting it grow in him. One has only to hear another repeat what one has said, and one notices at once how rarely one is understood: it is so in common life, how much more in abstract matters." (Oct. 26, 1859.)

Another passage, a very suggestive one, which is more directly concerned with criticism, runs thus:—

* The makers.

† The appraisers.

"Where there is much that is good one may point out defects, where there is much that is bad one must search for excellences. Where one points out what is good the judgment seems to me to apply more to the artist; where one points out what is bad, more to the work. In the former case there ought to be humanity, and will be if the difficulty of producing anything at all passable be kept in view. But if the work is considered by itself, without regard to the act of production, everything may be censured that is imperfect about it, without mercy and indulgence, but also without any malice, for the object of both, the person, is wanting." (Dec. 13, 1837.)

I called this passage suggestive; and so it is. Clear and true it could not be called. In fact, on this occasion Hauptmann does not seem to know his own mind; at any rate, he gives out a very uncertain note. Here are some objections to his precepts. First, the critic has in no instance to consider the person; if there is an exception, it is the talented, nobly-striving beginner, who ought not to be discouraged by excessive severity. Second, the art of production must by no means be ignored; unless the difficulties, the possibilities, and the point of view, be taken into account, no just sentence can be pronounced. Think only of a critic blaming a historian for gaps and unsolved problems in his account when the obtainable documents and knowable facts preclude him from saying more than he has said. And third and last, criticism fulfils only then its mission when it points out defects and excellences alike, and awards blame and praise in due proportion. Now this due proportioning of blame and praise is almost always wanting; and it is just this due proportioning that is wanted. A work is placed in the hands of a critic not to be corrected by him as a schoolboy's exercise is corrected by his master, but that he may tell those who do not know it of what nature it is, thus enabling them to decide whether it is worth having, and that he may assist those who do know it in appreciating it rightly by indicating its strong and weak points, its aims and less obvious qualities. Those critics who are in the habit of showing off their own ingenuity and superior wisdom and learning overlook a very important fact—if they were aware of it many would not write as they do—namely, that their criticism produces an impression very different from that they intend to produce. To the critic who has the whole work distinctly before his mind's eyes, his censures appear to be no more than kindly hints; to the reader to whom the work is unknown, or imperfectly known, they seem a downright condemnation. But there is one question which critics should always ask themselves before taking pen in hand: "*La critique ne consiste-elle pas surtout à comprendre?*"

The most natural way would be to proceed from Hauptmann's remarks on criticism to his own critical utterances. But as I wish to keep these *pour la bonne bouche*, I shall first cull some more noteworthy sayings and discussions of his, and place them before the reader without much order or comment.

"I told them [the Dutch musical society 'Maatschappij tot Befordering der Tonkunst'], in the last criticism of

a psalm [competitive compositions sent him by that society], that instruction in thorough bass alone was not sufficient, least of all for the writing of polyphonic vocal compositions. Thorough bass does not teach part-writing; at best it teaches only how to avoid the altogether inadmissible. True, in our music, the harmonic element is the principal one; but if it is to be worth anything, it must be won out of the melodic element of the several parts. If in our time a musician wishes to acquit himself well of his task, he must have gone through the whole history from 1400 to 1800. Of course, what is of his day interests him first and most; but after that he will, if he is not himself ephemeral, go back farther and farther, and then forward again on the way he has thus found till he has reached the starting-point. Only then it will be a living to-day." (Dec. 13, 1837.)

This view of the necessary requirements of an accomplished musician will strike awe and consternation into the hearts of many easy-going cultivators of the art. Let us hope that at least to a few it may be an incitement to mend their ways, and a lesson teaching them that art is not all play, but, on the contrary, can only be mastered by work—by hard and persistent work.

"Talent is perhaps the faculty of abstracting from many phenomena of the same kind a general notion [*Gattungsbegriff*]; he who has it not does not feel the latter in the former. Notion [*Begriff*], however, is not the right word, for a notion is not felt." (Dec. 10, 1838.)

The observation that Roland's rage, in the fifth act of Lully's opera of the same name, would appear in our day comical and pedantic, leads Hauptmann to the following reflection:—

"Music ages so easily because it has to express the most inward, and something present, temporal, always interweaves itself with it. It ages most in the ornament and in the accessories generally. The voice remains always the same, the instruments change. Hence the unstable elements are *coloratura* and instrumentation." (June 27, 1835.)

Will you have the secret of musical expression, which has bothered aestheticians so much, in a nutshell? Here it is:—

"Musical expression is generic, and corresponds to an infinitude of particulars—just as the algebraical expression is distinguished from the numerical. When I say $a+b=c$, and somebody remarks that this means $1+2=3$, he is not wrong; but a third who says $2+3=5$ is right also, and so are innumerable others who put different values for a and b . What constitutes the superior nature of algebra is that of all these particular cases and special values it expresses only their relation." (Aug. 20, 1847.)

And now a few additional extracts treating of form and style:—

"Without a decided contrast there is no intelligible definition; without intelligible definition, no intelligible form; without intelligible form, no art." (Oct. 24, 1833.)

"Melody is masculine, harmony feminine. Germanic music is essentially melodic, consisting of simultaneously sounding series (fugue); Italian music is essentially harmonic (akin to the Hellenic art principle), consisting of consecutive simultaneous sounds (sonata). The appear-

ance is often the opposite of the essence. Italian music remains more on the same chord, and is, therefore, preponderatingly fixed, or harmonic. Genuinely Italian is the recitative based on the chord; akin to it is the *parlando* singing, which predominates in the Italian opera, and thereby makes the latter more *cantabile*, more singable, than the German opera, with its mere musical (called instrumental) phrases." (Oct. 24, 1833.)

All this is rather obscure and jerky. Still the ideas that blink through the obscurity are not to be despised. There is more light and more style in the following extract :—

"That time, the Germanic, had an energy that pressed beyond the boundaries of the country. Italy, the classical soil, received from us the Gothic architectural forms and the fugue—for the latter is for music what the former are for architecture; the sonata, on the other hand, corresponds (formally) to the Hellenic style. Minster and fugue lost height and gained breadth, and we experienced a reaction from Italy. The architectural forms corrupted by the Romans found acceptance, and the German fugue gave way to the Italian sonata, to the musical composition that has its symmetrical contrasts, that manifests itself in duality. Here is greater real beauty possible, there more dark depth. We call the one classical, the other romantic. But so long as we separate the two, keep them apart, and oppose them to each other, we do not comprehend the full idea of art. The truest and the most beautiful in art was both: clear and deep." (Nov. 16, 1832.)

Such broad generalisations stand rarely the test of critical examination. In fact, the historian will feel inclined to object to every one of Hauptmann's statements, which indeed are true only when carefully hedged in by definitions and modifications.

(To be continued.)

VIBRATIONS.

IT seems like the irony of the Lord that the greatest inventions are just always the very simplest things which any one would think should occur to you before all. I beg pardon of all sceptics, socialists, or atheists, for mentioning the Lord; they may refuse to believe in a Supreme Being, and smile at my weakness. I know that even the modern Kant, Schopenhauer, propounds that he who believes in God must have "a cruel heart." But not only does he therewith allude to the belief in "Providence;" but I should like to ask those who are so strong, whether they can get off the horns of this dilemma: that either the world must have created itself, or some one must have created it? In both cases there is a power that has no beginning—call it God or whatever you will, but deny its existence you cannot. To believe nothing is very easy; to know something is perhaps more difficult, and I should, in my ignorance, be vastly thankful to those wiseacres who contemplate me condescendingly from the height of their *esprit* if they would enlighten me as to whether the first egg came from a hen or the first hen from an egg. Until further orders, then, I repeat my sentence, that whatever seems to us a marvellous discovery is often the very simplest thing. For instance, it wants not a very learned man to show that the sun causes every opaque object to throw a shadow; but it wanted the genius of Daguerre, and a whole series of inventions, before we thought of fixing that shadow on paper.

Everybody knows that displacing the air, disturbing

the equilibrium of the atmosphere, causes a vibration which affects our senses, and according to the number of such vibrations, the eye, the nose, the ear. We will not enter into the millions of vibrations required for producing colours, nor the hypothesis of that number of vibrations which affect the organ for smelling, we have in this musical paper to deal with the number of vibrations only which affect the ear, and through that organ our brain.

It has been established by Chladni—and although the principle was known so long ago as the time of Pythagoras,* I believe that nobody first produced so clear a calculation as Chladni, although, as it always happens, on his basis others have successfully built—that 32 vibrations are required for the finest ear to perceive the lowest tone any human ear can catch. I humbly confess that however hard I have tried, and however hardly others have tried, I have never been able to find anybody who could hear that note, no more than any one who could, as Chladni calculated, distinguish between notes passing on beyond 32,000 vibrations. As an accepted number, and merely for argument's sake, it would perhaps not very much matter whether the number be 31½ or 32, neither of them being so clearly audible that you could discern a scale in that octave, no more than to the octave from 63 or 64 vibrations. But it would immensely facilitate the calculation of the higher octaves if instead of 63 it was called 62½, so infinitesimal and imperceptible a difference, because the next octaves would be 125, 250, 500, 1,000, 2,000, 4,000, &c., which would be a vast deal easier than 128, 256, 512, 1,024, 2,048, 4,096, &c., &c.; the octaves from 62½, resp. 64 to 125 resp. 128 being the first where half tones are really discernible, consequently the first, to all intents and purposes, practical for perception through the ear. I speak, of course, of the Continental way of calculating, where a vibration is counted a vibration; whereas in English calculation a double vibration—i.e., going and coming—is called one vibration. In whatever manner, however, this may be understood, one thing is certain: the difference of pitch amounts to nothing less than a calamity, and therefore any one who could discard it would deserve to be called a benefactor of the English nation, because whereas in every direction we try to get one measure, one coin, one weight, all over Europe, why should there be such a disgraceful difference in the pitch, not only of different countries but in one and the same country, one city, and, to a certain extent, in the same instrument-manufacturing house.

When, by order of the Emperor Napoleon III., a commission was appointed under the presidency of General Mellinet—not because he was a General, but because he was one of the most enlightened amateurs—in order to consider the necessity of establishing one official pitch as a guide and norm, to lay down a law which would prevent the continual ruinous rising of the A which served as pitch, the greatest musicians known were invited to form a committee—Auber, Rossini, Halévy, Kastner, Berlioz, &c., &c. In fact, it was proved that in order to please certain instrument-makers, who imagined that the higher the pitch the more brilliant would their instruments sound, a singer might have happened to sing one day to an old piano, and perhaps in the evening of the same day to the

* May I at this opportunity be allowed to say that, without underrating Pythagoras' genius in subdividing the strings, scales, &c., I fancy too much honour has been conferred upon him by attributing to his innovation the invention of an empty interval, in order to create the octave. It is surmised that instead of allowing the two tetrachords to stand as *Tetrachord* (7/9 a.c.) had them, *B-A* and *A-B* (consequently giving only *B* to *A*), he invented a new one to give the octave, i.e., after *B-A* an *A-B*. I think he did nothing of the kind and the proceeding was much simpler. Instead of allowing the tetrachord *B-A*, to be followed by *A-B*, he simply reversed the order, and had the *A-B* followed (not preceded) by *B-A*, hence the octave. His merit was the transferring and rising of the lower tetrachord.

accompaniment of a new piano with an enormous difference of pitch, so much so that, singing with the greatest ease in the morning, he would have to strain his voice to breaking in the evening. It is perfectly clear that in order to make a string sound higher you need only screw it shorter—should it break, well then you take another one; whereas the lung, if it breaks, you cannot replace it by another one. The evil demanded a serious thorough-going remedy.

The Committee finding that some church organs of the last century were so tuned that their B sounded exactly as our A, that therefore the screwing up of the strings amounted to no less than a whole tone, recommended that henceforward the pitch A in the lines should have 870 vibrations. This decision is incomplete and incorrect. Incorrect, because, even with our present calculation, the A ought to have 854 and not 870 vibrations; incomplete, because it is a half-measure; and half-measures, always an evil, were one of the distinguishing points between the first and second empire. Napoleon I. knew no half-measures. Once he was told that the gipsies infested the country, that they stole children, prophesied for credulous servant-girls, and cheated them out of their money, and so on. "Well," said the Emperor, "I dare say these are exaggerations, and the poor people are not so bad as all that. We'll give them a fête at Toulon and amuse them a little." No sooner was this ordered than placards covered the walls of every city and village in France, inviting to the forthcoming great Toulon naval fête all the gipsies in the country, promising them especial amusement. Of course, great was the number who flocked there. From all parts of France they came, proud of the distinction. Fireworks, naval displays, suppers on board all the ships of war, greatly added to the glee of the guests assembled. Only a little after midnight it appeared to one or two of them that the coast seemed to recede, and that the ships as it were seemed to move out. The darkness of the night, however, prevented them seeing what was really going on, but when day dawned they found that they were moving towards Egypt, where really they were safely landed one and all, and the next day there was not a gipsy in France. No half measures with Napoleon I.

Thus, I fancy, should the committee have dealt a vigorous blow at the illegitimate use of the pitch, and re-established the whole tone, instead of compromising matters as they did. Anyway, we must recognise one thing; that it was by all means a move in the right direction, and the firmly establishing of any pitch whatever was not only a desirable but an absolutely necessary move. When, from Paris, I arrived in London, both Erard and Broadwood, those big piano manufacturers, borrowed the *diapason normal* from me, in order to add it to their collection—I say collection, because, horrible to behold, they sent me, each of them, three different pitches which were used in their own houses. When, therefore, two instruments have to be played together, even two pianos, the tuner has to work half a day, maybe, to spoil a piano by tuning it down, or to screw it up, so that it is safe in an hour's time to go down and be out of tune. Worse is the case of a singer who never knows will he or she be able to sing before the public as they practised at home. Particularly bad for us is the affair in this respect, that certain wind instruments are regularly imported from the Continent, and as they arrive tuned to the normal pitch, we must cut them to get the higher pitch. Can any one guarantee that the instruments will be cut to a hundredth part of an inch the same, because if not, it is perfectly evident that of a perfectly-tuned orchestra there can be no dream. The disadvantages of this difference are so evident and so numerous, the benefit of one and the same pitch for all

so clear and so important, that one cannot understand why this measure, adopted in France under the ægis of the highest authorities, should not have long ago been adopted here; unless, indeed, it was refused, notwithstanding its undeniable common sense, because it was adopted in France! Surely, a very narrow-minded reason. Austria is adopting it now; Italy and Spain have adopted it long ago. Rousseau, in his *projet de paix perpétuelle*—that Utopian dream of "no more war," about which a Prussian workman wrote to Field Marshal Count Moltke, who replied: "I am quite of your opinion. It would be the greatest blessing; but I am very much afraid that neither you nor I will live to see it"—however, in his project of universal and eternal peace, Rousseau proposes one measure, one weight, one language, &c., &c. Having one language that every nation understands, and cultivates—music—is it not self-evident that we ought to have one pitch, and that if we have it not it can only be explained by the few words in the beginning of this article that our wisdom always discovers last what is the very simplest solution of the problem, and ought to have struck us at first.

L. E.

CHRONOLOGICAL TABLES AND THEIR MATERIAL.

BY E. PAUER.

(Continued from page 224.)

ITALIAN AND SPANISH COMPOSERS OF SACRED MUSIC.

- 1633—1687. LULLI (LULLY), GIOVANNI BATTISTA DE (?); b. at Florence, d. at Paris; pupil of Nicolas Metru, Robert, and Gigault. Composer of several masses and other sacred works.
- 1620—1677. CAZZATI (CAZZOTI), MAURIZIO; b. at Mantua, d. there. Appointed as chapel-master at Mantua; later at the Bergamo Cathedral; 1657 chapel-master of San Petronio of Bologna. He retired 1674 to his native town. Composer of a great number of masses, motets, litanies, cantatas, &c.
- 1630 (1640?)—1695. COLONNA, GIOVANNI PAOLO; b. at Brescia, d. at Bologna. Pupil of Carissimi, Abbati, and Benevoli. Appointed 1672 chapel-master of San Petronio of Bologna, as successor of Cossoni (Cazzati?). Teacher of Bononcini and Clari. President of the Philharmonic Society of Bologna. Composer of "Salmi brevi per tutto l'anno a 8 voci" (1681); "Psalmi 8 vocibus ad ritum ecclesiasticæ musicæ concinendi et ad primi et secundi Organi sonum accommodati" (1694). This is considered Colonna's best work. See the collections of Prince de la Moskawa, Paolucci, Weeber, Lück.
- (About) 1640—1690 (?). FRESCHI, PADRE GIOVANNI DOMENICO; b. at Vicenza, d. at Venice. Composer of masses and psalms with instrumental accompaniment. The "Oratorio della Giudetta," 15 parts, is preserved in the Court Library of Vienna. His activity as composer of sacred music falls between 1660—1663. Other details are wanting.
- 1640—1713. LORENZANI, PAOLO; b. at Rome, died there. Pupil of Orazio Benevoli. Chapel-master at the Jesuit Church, and later at the Cathedral of Messina (Sicily). His motets were well received at the court of Louis XIV. (1679); appointed for some time at Naples; afterwards (as successor of Beretta, active from 1678—1694) at St. Peter's (Rome). Composer of 4-part motets (Paris, 1679) and magnificats for double choir (Rome, 1690). Other works are preserved in the Papal library.
- Invention of the Cantata da Camera by Carissimi.*
Great improvement of the Recitative.
- (About) 1640—(?). SIMONELLI, MATTEO; b. at Rome, d. there (?). Pupil of Allegri and Orazio Benevoli; Member of the Papal Chapel (1662); chapel-master at several churches. Teacher of Corelli. Composer of 4 and 6-part motets, a 5-part Stabat Mater with two violins and organ. He used to be called the "Palestrina of the 17th century."

- (About) 1640 (?)—1700 (?). MELANI, ALESSANDRO; b. at Pistoja (Modena?), d. at Rome. In 1660 chapel-master at St. Petronio of Bologna; 1667 at S. Maria Maggiore (Rome); 1672 at the French Church of St. Louis. Composer of the oratorios "Giudizio di Salomone" (1686), "Oloferno" (1689), 2 5-part "Crucifixus," the psalm "Dilexi quoniam" for 8 voices, 2 Magnificats, 2 Benedictus, and 2 Miserere for 8 voices, the psalms "Dixit Dominus," "Memento Domine," and "In exitu Israel" for 12 voices, and other sacred works.
- 1640—1678. BUONONCINI (BONONCINI), GIOVANNI BATTISTA MARIA; b. at Modena, d. there. Chapel-master of the Duke of Modena, and at the Church of San Giovanni in Monte. Composer of 8-part masses, Duetti di camera. Not to be confounded with his son, Giov. Battista, born 1672.
- (About) 1640—1711 (?). ZIANI, PIETRO ANDREA; b. at Venice, d. at Vienna (according to others at Naples). Canon of the Congregation of the Lateran; and 1668 appointed as successor of Cavalli at San Marco; 1677 appointed by the Empress Eleonore of Austria at Vienna, where he remained until 1711. Composer of the celebrated work, "Sacrae Laudes complectens tertiam missam psalmosque dominicales, 5 vocibus et 2 instrumentis partim necessariis et partim libitum decantandæ," Op. 6. (Venice, 1659.) According to the date of this publication Ziani must have been born before 1640.
- 1645—1681. STRADELLA (STRADEL), ALESSANDRO; b. at Naples, d. on the journey to Genoa. Celebrated singer and composer of the oratorio "Susanna." See the collections of Martini, Prince de la Moskawa, Gevaert. The celebrated sacred air, "Se i miei sospiri," is said to have been arranged and harmonised by Fétis. The romantic incidents of Stradella's life have been related by Dr. Bourdelot (1610—1685), and are to be found in the History of Music by his nephew, Jacques Bonnet (1644—1724).
- 1647—1700 (?). CHERICI, SEBASTIANO; b. near Bologna, d. there (?). Appointed as chapel-master at Pistoja (1684); later at the "Accademia dello Spirito santo" of Ferrara. Composer of XII. Motetti sacri à 2 e 3 voci con e senza Instrumenti (Bologna, 1695 and 1700).
- 1655—1730. STEFFANI, AGOSTINO; b. at Castelfranco (Venice), d. at Francfort-o-M. Pupil of Ercole Bernabei. Composer of "Psalmodia Vespertina" (8-part psalms). In 1675 made an Abbé; later chapel-master of the Palatine of Bavaria (Munich). Since 1692 Steffani's compositions appeared under the name of Gregorio Pisa. (See Händel's Biography, by Chrysander, Vol I., 311.)
- (About) 1650—(?). SAVETTA, ANTONIO; b. at Lodi, d. (?). Chapel-master at the Church "Incoronata" of Lodi. Composer of four 8-part masses (1616), Salmi (1620), &c. Compare the "Memorie storico-critiche della vita e delle opere di G. P. da Palestrina"—where the author speaks about 16 and 24-part motets by Savetta.
- (About) 1650—1714. BAI, TOMMASO; b. at Bologna, d. at Rome. First tenor singer of the Papal chapel; later conductor. Eminent composer. 1713 successor of Paolo Lorenzani (1713) as chapel-master at St. Peter. Composer of a great number of sacred works, and a celebrated "Miserere."
- (About) 1650—(?). GRASSI, FRANCESCO; b. at Rome; d. there (?). Towards 1690 chapel-master of the Church San Giacomo degli Spagnuoli, and afterwards of the Sacred Child Jesus (Rome). Composer of several 4 and 8-part sacred works (Miserere, in the Court Library of Vienna), oratorio "Il trionfo de' giusti" (1701).
- 1654—(?). PACCHIONI, ANTONIO; b. at Modena, d. there (?). Pupil of Giov. M. Bononcini; and his successor as chapel-master of the Cathedral of Modena. Composer of oratorios "La gran Matilda" and "Le Porpore trionfali di S. Ignazio." Three 8-part motets were in the collection of Abbé Santini (Rome).
- 1661—1756 (sic). PERTI, GIACOMO ANTONIO; b. at Bologna, d. there, 95 years old. Pupil of his uncle, Lorenzo Pertì, and of Padre Petronicho Franceschini. Teacher of Aldrovandini, Laurenti, Torelli, Pistocchi. Composer of two 5-part masses, with orchestra, two 8-part masses, several Magnificats, Te Deum, &c.
- (About) 1657—1716 (1705?). BASSANI, GIOVANNI BATTISTA; b. at Padua, d. at Ferrara. Composer of numerous sacred works; also excellent violinist, and as such teacher of Arcangelo Corelli.
- 1657—1743. PITONI, GIUSEPPE OTTAVIO; b. at Rieti, d. at Rome. In 1673 chapel-master at Assisi, and 1677 of San Marco of Rome (Venice?). In 1708 appointed as conductor at the church S. Giovanni in the Lateran. According to some authorities teacher of Durante, Leo, Feo, and others. Composer of a great number of masses, amongst which a mass for 12 choirs was not finished. 30 large volumes of his studies and works are in the library of the Vatican.
- 1659—1732. BERNABEI, GIUSEPPE ANTONIO; b. at Rome, d. at Munich; son of Ercole Bernabei (1620—1690). Composer of several masses. Some of his works are to be found in the collections of Martini, Choron, Lück, and Proske.
- 1659—1725. SCARLATTI, ALESSANDRO; b. at Trapani (Sicily), d. at Naples. Chapel-master of Queen Christina of Sweden (who resided for many years in Rome); from 1703 to 1707 chapel-master of S. Maria Maggiore, Rome; from 1709 to his death, 1725, director of the Conservatoires of Naples ("San Onofrio," "di Gesu Christo," and "di Loreto.") Composer of several oratorios, about 200 masses, 100 cantatas, &c. (See the collections of Rochlitz, Proske, Choron, Burney, Commer, &c.)
- (About) 1660—(?). ZANATA, DOMENICO. Composer of psalms and other sacred works. All information is entirely wanting.
- 1660—(?). ALDOVRANDINI, GIUSEPPE ANTONIO VINCENZO; b. at Bologna, d. there (?). Member of the Philharmonic Society; since 1702 "Principe dei filarmonici." Composer of several sacred works.
- 1665—1737. GASPARINI (GUASPARINI), FRANCESCO; b. at Camajora, near Lucca, d. at Rome. Pupil of Corelli and Pasquini. Teacher in the Ospedale della Pietà of Venice; later chapel-master of the Lateran. Teacher of Benedetto Marcello, and Domenico Scarlatti. Composer of masses, psalms, motets, &c. (See in Braune's Collection, II., first part, page 2, Missa canonica.)
- 1667—1740. LOTTI, ANTONIO. (See "Organists.") Composer of many sacred works, which are to be found in the collections of Choron, Lück, Prince de la Moskawa, Rochlitz, Commer, &c. Also at Breitkopf and Härtel, Leipzig.
- 1668—1757. CHELLERI (KELLER), FORTUNATO (his parents were Germans); b. at Parma, d. at Cassel. At one time chapel-master at Stockholm. Composer of oratorios, masses, &c.
- 1669—(?). CLARI, GIOVANNI CARLO MARIA; b. at Pisa, d. (?) (he still lived, 1736, at Pisa). Pupil of Colonna of Bologna. Chapel-master at Pistoja. Composer of masses, psalms, a requiem, but more particularly of excellent chamber duets and trios, published 1720. See the collections of Prince de la Moskawa, Mierczki, Choron, Martini, and others.
- 1669—(?). PRESCIMONI, NICOLÒ GIUSEPPE; b. at Francavilla (Sicily), d. at Palermo. Excellent amateur. Composer of several oratorios and masses. Other details are wanting.
- 1670—(?). VINACESI, BENEDETTO; b. at Brescia, d. (?). Chapel-master of the Prince of Castilia. Composer of several oratorios and other sacred works.
- 1670—1744. CANNICIARI, POMPEO; b. at Rome, d. there. Appointed 1709 as chapel-master of (?). (All details are wanting). Composer of many masses, motets, &c. (See the collections of Proske and Lück.)
- (About) 1670—(?). BIGAGLIA, D. DIOGENIO; b. at Venice, d. (?). Belonged to the Order of the Benedictines. Composer of motets, masses, &c. Some of his works appeared 1725.
- 1670—1735. BADIA, CARLO AGOSTINO; b. at Venice, d. at Vienna. Composer of several oratorios. Details are wanting.
- 1674—1739. MANCINI, FRANCESCO; b. at Naples, d. there. Pupil of the Conservatoire di San Loreto; 1709 second, 1728 first chapel-master of the Court. Composer of the oratorios "L'arca del testamento in Gerico," "Il laccio purpureo di Raab," "Il genere umano in catena," "Elia,"

- "L'amor trionfante della morte di Cristo," an 8-part Magnificat. Teacher of Porpora.
- 1675—(?). CASINI, GIOVANNI. (See "Organists.")
- 1678—1763. CALDARA, ANTONIO; b. at Venice, d. there. Pupil of Legrenzi. At first member of the chapel of S. Marco; 1714 chapel-master to the Court at Mantua; 1718 Vice chapel-master to the Imperial Court at Vienna; 1738 he returned to Venice. Composer of many masses and other sacred works. According to A. Schmidt and Gerber, Caldara died 1736 at Vienna.
- 1678—(?). SARRI, DOMENICO; b. at Trani (Naples), d. there. 1713 second, and 1741 first chapel-master of the Court. Composer of the oratorios "Il fonte delle grazie," "Andata di Gesù al Calvario," "Ester reparatrice," &c. &c.
- 1680—1746. RICIERO, GIOVANNI ANTONIO; b. at Vicenza, d. at Cinto. Founder and director of a music school, and composer of a great number of sacred works. (See the collections of Paolucci and Martini.)
- 1680—1755. BENCINI, PIETRO PAOLO; b. at Rome, d. there. Chapel-master of the Sistine Chapel. Composer of several oratorios, cantatas. Details are wanting.
- 1680—(?). GRECO, GAETANO; b. at Naples, d. at Rome. Pupil of Alessandro Scarlatti, and one of the founders of the Neapolitan School. Teacher of Pergolesi and de Vinci. Composer of several sacred works.
- 1680—(1672?) 1750. PORSILE, GIUSEPPE; b. at Naples, d. at Vienna, as chapel-master to the Court. Composer of oratorios and cantatas.
- (A) 1680—(?). BIORDI, GIOVANNI; b. at Rome, d. there. 1717 member of the Papal chapel; 1722 appointed as chapel-master. Composer of a great number of masses and psalms. Details are wanting.
- 1681—1736. ASTORGA, EMANUELE D'; b. at Palermo, d. in a convent at Prague. Son of a Sicilian nobleman, who was executed, 1701, for having taken part in the Revolution. Educated in the Spanish Convent Astorga. For some time diplomat. Excellent singer and good composer. Stabat Mater, published in 1864, by Robert Franz.
- 1686—1739. MARCELLO, BENEDETTO; b. at Venice, d. at Brescia. Pupil of Gasparini and Lotti. Composer of 50 psalms (1724—1727), oratorios "Gioas," "Il Trionfo della poesia e della musica nel celebrarsi la morte, la esaltazione e la coronazione di Maria," Masses, Lamentations, Salve, a 6-part (in the form of a canon) Tantum ergo, &c. Of the psalms exist several Italian, French, German, and English editions.
- 1687—1767. PORPORA, NICOLO ANTONIO; b. at Naples, d. there. Pupil of Greco, Padre Gaetano, and Francesco Mancini. 1710 at Rome; 1719 teacher of singing at the Conservatoire Sant' Onofrio, Naples; 1725 at Venice; 1728 at Dresden; 1729 in London; 1744 at Venice; and 1760 chapel-master of the Cathedral and Principal of the Conservatoire Sant' Onofrio at Naples. Composer of the oratorio "Il Martirio di Santa Eugenia" (1722), of several masses and other sacred works.
- 1690—1750. RISTORI, GIOVANNI ALBERTO; b. at Bologna, d. at Dresden. In 1740 appointed as chapel-master in St. Petersburg; later in Dresden, in the service of the Palatine of Saxony. Composer of sacred works.
- 1692—(?). FAGO (IL TARENTINO), NICOLA; b. at Tarento. Pupil of Alessandro Scarlatti, and of Francesco Provenzale; successor of the latter as teacher at the Conservatoire de Turchini (Naples). Teacher of Leonardo Leo. Composer of the oratorio "Faronè sommerso," and several cantatas.
- 1694—1746. LEO, LEONARDO; b. at San Vito degli Schiavi (Naples), d. at Naples. Pupil of Alessandro Scarlatti and Nicola Fago. 1716 organist to the Neapolitan Court; 1717 chapel-master at Santa Maria della Solitaria, and teacher at the Conservatoire at Sant' Onofrio. Teacher of Jomelli and Piccini. Composer of the oratorios "La morte d' Abele," "Santa Elena al calvario," "Santa Chiara," and "il Santo Alessio;" also of a 4-part mass in the style of Palestrina, a 5-part mass with organ, two 4 and 5-part masses with orchestra, several Credos, a 10-part Dixit for 2 choirs and 2 orchestras, a celebrated 8-part Miserere alla cappella, Magnificats, Responsorios, motets, hymns. A

rich selection of his works is to be found in the collections of Braune, Rochlitz, Dehn, Choron, Gevaert, and others. The celebrated Miserere is printed in Rochlitz's collection, III., 199.

1697—1780. VALOTTI, FRANCESCO ANTONIO; b. at Vercelli, d. at Padua. (See "Organists.") Composer of a great number of sacred works, of which were published: 4-part "Responsoria in parasceve, R. in sabbato sancto, R. in Coena Domini." Pupil of Calegari. Valotti belonged to the order of the Franciscans. B. Schott's sons, of Mayence, published several of his works. (See also Rochlitz, III., 425.)

1698 (1689?)—(?). MAJO, GIUSEPPE DI; b. at Naples, d. there. Pupil of Alessandro Scarlatti. Composer of a Dixit for 2 choirs, a Miserere, and litanies.

1699—(?). FEO, FRANCESCO; b. at Naples, d. there (?). Pupil of Gizzi (1684—1745 a pupil of A. Scarlatti). Composer of an oratorio, of masses and psalms.

(To be continued.)

THE "BACH FESTIVAL AT EISENACH."

THE following article, reprinted from the *Pall Mall Gazette*, October 7th, 1884, will, we believe, prove interesting to our readers. It is now forty-one years since the unveiling of the monument to Sebastian Bach by Mendelssohn at Leipzig. No reference, however, to that event has been made, and also no reason has been assigned why the Eisenach ceremony was not postponed till 1885, the bicentenary anniversary of the composer's birth.

The little town of Eisenach has just been the scene of a celebration of far more than local or even than national significance. The place itself, it is well known, recalls in a peculiar manner the memory of the two foremost representatives of North-German Christianity. Luther, as all holiday makers in that part of Germany are aware, was at school at Eisenach as a boy, and afterwards lived for a year in the Wartburg, which overlooks the town; and Johann Sebastian Bach was born at the house, which is still pointed out as his, in the Frauenplan, in 1685. Luther is commemorated by a "Platz" bearing his name; but Bach has had to wait until all but two centuries have passed for a suitable monument to be erected to him. At last a statue has been placed in the *Markt-platz* hard by the principal church of the town; and it was in connection with the unveiling of this that the recent festival was arranged. The statue is in bronze; Bach stands in a well-conceived attitude, with his left hand resting on a music desk, and beneath is the simple inscription of his name, with the motto, "Soli Deo gloria." The artist is Professor Donndorf, who is already favourably known by his statue of Schumann at Bonn.

It is needless to describe the excitement which the approach of the ceremony of unveiling caused in the quiet Thuringian town. Flags and wreaths were on every house; the market-place, as though to distinguish it from the accustomed dimness of the narrow streets, was illuminated with electric light, and filled from morning to night by a crowd gathered from all the country round, eager to be witness of the honour done to the great master. The ceremony was attended by a large number of the leading musicians of Germany; while Herr Joachim was also conspicuous. The local magnates of Saxe-Weimar and Saxe-Meiningen were not unrepresented; and among the miscellaneous visitors appeared the familiar form of the Abbé Liszt. From England came Mr. Villiers Stanford, Sir Herbert Oakeley, Mr. John Farmer, Mr. Otto Goldschmidt, and a few besides. The real interest of the festival consisted

however, less in the inauguration of the statue than in the performances at two concerts on the Sunday and the Monday, of which the programmes were formed exclusively of compositions by Bach. The fact that a certain number of works were now produced which we have only too few opportunities of hearing might be in itself a sufficient attraction to genuine lovers of music; but the energy and conscientious spirit of Herr Joachim, to whom the management was entrusted, did not stop short at a mere performance of the usual festival character. He not only engaged the very finest executants attainable in Germany—principally from Weimar and Berlin—but also insisted that the music should be played without alteration as Bach wrote it. To specify the effect thus realised would involve us in a technical criticism such as would be out of place here. But those who have had the rare privilege of hearing the Mass in B minor (the subject of the Sunday's concert), know to how large an extent Bach has employed instruments whose place in the orchestra has since been taken by instruments of a slightly, or even greatly, different timbre. This substitution Herr Joachim would not permit. He secured in each case just the one player who had mastered the obsolete instrument, and produced, by universal agreement, a musical effect absolutely unique.

Modern critics are very fond of speaking of the antiquated character of Bach's instrumentation. Some have written "additional accompaniments" or "new parts" to a variety of his works. To their theories—or, still better, to their practice—the most conclusive reply might be found in the Eisenach Festival. The deficiencies in Bach's music, as we commonly hear it, are due, in fact, not to the author, but to the imperfections, in several remarkable respects, of our vaunted modern orchestra. Already it is rumoured that, to some extent at least, Herr Joachim's example is to be followed by our own Bach Choir, and that more than one of the performers on rare instruments, whose playing made the special distinction of the concerts held under his supervision, have been invited to come to London next spring. It remains only to add that the second concert of the Festival was composed of a representative selection of such of Bach's works as were permissible in a church; and when we mention that it included among other things the Chaconne in D minor for violin—certainly Herr Joachim's masterpiece as a performance—the Concerto for two violins (in which Herr Joachim likewise took the leading part), the Orchestral Suite in D, the Pastoral Symphony in the Christmas Oratorio, and the stupendous chorus which opens the Church Cantata, "Ein feste Burg," we have said enough to indicate the variety and the splendour of the programme.

THE NORWICH FESTIVAL.

THE 21ST Triennial Norfolk and Norwich Festival, held during the past month, was one which all English musicians will remember with pride. The great success of Mr. Mackenzie's new oratorio was an event for the like of which we should have to travel back many a long year, viz., to the time when Spohr produced his *Calvary* at Norwich, or Mendelssohn his *Elijah* at Birmingham. We do not measure this success of Mr. Mackenzie's by the loudness of the applause which greeted the composer at the close of the performance, by the number of the bouquets which then enveloped him on all sides, or by the eulogistic notices which appeared in the local papers, but we measure it by the deep impression which the work made upon us, and by the high terms of praise in which it has been spoken of by nearly all leading musical authori-

ties. It is the duty of a critic to be sober in judgment: praise or blame must be fairly bestowed, but in either case strong terms are sometimes absolutely necessary.

The *Rose of Sharon* is an epoch-making work; the composer has reflected the traditions of the past, and at the same time he has remembered the spirit of his age, and so has produced not a mere mixture but a true compound, a work that will endure, and that may, and probably will, point the way to yet higher achievements.

The compiler of the libretto of this new dramatic oratorio is Mr. Joseph Bennett, of whose fame as a writer it is quite unnecessary to speak. His treatment of the Song of Solomon is based upon the "ingenious commentaries" of the learned Hebraists Ewald and Renan. The Sulamite has a shepherd-lover; King Solomon, however, struck by her beauty, carries her off from her native village, and places her in his palace. But she cannot forget her "Beloved;" she despises the honours of the court; and the solemn Procession of the Ark followed by the king and his suite fail to move her. So, at last, she is sent back to her village; the lovers are re-united, and a final chorus tells us of love "strong as death, and unconquerable as the grave." Such is the story, and the librettist has shown wonderful skill in putting together texts from the "Song" itself, and also from other parts of the Bible.

A prologue suggests the character of the drama—it is a parable of Christ and his Church—and an epilogue "points the moral." The spiritual meaning thus suggested may appear satisfactory to some, but looking at the matter from a purely musical point of view, we cannot but feel that both are unnecessary, and that the epilogue comes as an anti-climax after the very fine chorus which closes the fourth part.

It would require many columns to do justice to the music. As we cannot here speak of it in detail, we must content ourselves with pointing out a few of its salient points. The composer adopts the system of representative themes; the principal one, which we may call the "Love" theme, opens, and forms, indeed, the chief matter of the prologue, and after assuming many shapes in the course of the work is heard in simple form again at the end. The conflict is over, love has triumphed, and the melody which first was heard in the key of B minor, is at last given in the clear bright key of C major. Mr. Mackenzie uses these themes with great skill, judgment, and at the same time moderation. This *leit motive* system, the continuous music, the general attention to matter rather than to form, are the modern features of the work. The clearness of form, the singable character of the voice parts, and the fugal writing, are features which show respect and reverence for the classics or, as they are called, "the old masters." In the first part the song of the "Beloved," "Rise up, my love, my fair one," is one of the gems of the oratorio. The chain of choruses in the second part descriptive of the Procession of the Ark is a magnificent piece of dramatic writing. There are some wonderful effects of contrast, for which, however, the composer is greatly indebted to the librettist.

After the people have sung the 100th Psalm, "Make a joyful noise," the maidens with timbrels appear; then come the elders of Jerusalem: these in their turn are followed by the shepherds, vine-dressers, the soldiers, the priests; at length the Ark of the Covenant, borne by Levites, passes by, and then the magnificent and voluptuous king appears, escorted by his princes and nobles: the people crowd round him, shouting "God save the king!" But we must hasten on to the third part. The Sulamite has a dream: she fancies she is wandering through the streets after her Beloved. The orchestration,

which throughout the oratorio is masterly, is here most happy. The muted strings, the soft chords for wind, these and other delicate touches, give quite a peculiar effect to the music: it makes the listener actually feel as if he were dreaming. The ensemble piece which concludes the fourth part has been noticed. It cannot be denied that the work is very long, but there are some parts which could easily be cut out without interfering with the action of the piece; and the very pieces (with one exception) which could be taken away, are those which as music are the least striking portions of the oratorio.

Mr. C. V. Stanford's "Elegiac Ode" is another work which demands notice. The words are by Walt Whitman, from his "President Lincoln's Burial Hymn." One cannot but wonder how Mr. Stanford came to choose a portion of that wild and strange rhapsody. His music is remarkably fresh, clear, and pleasing. It contains a lot of clever writing and effective orchestration. The part that satisfies us least is the baritone solo, "Dark mother, always gliding near." One can trace in the other numbers the influence of Brahms and Wagner, but this is no fault. The "Elegiac Ode" will, we think, rank among the composer's best efforts. The composer conducted his work, and met with a flattering reception. English music formed a prominent feature of the Festival. Besides the works named, Sir Julius Benedict contributed a March for orchestra, which he conducted himself. He received, of course, an ovation, and his March was encored. Then Mr. Barnby's clever and pleasing madrigal, "It was a Lover and his Lass," was another success and another encore. Dr. Horace Hill, the chorusmaster's new and smoothly written part-song "The Calm" also gave satisfaction. Mr. F. H. Cowen conducted a performance of his Scandinavian Symphony. Mr. Maas sang an effective scena, "Apollo's Invocation," by J. Massenet (composed expressly for the Festival).

The miscellaneous programme contained many pieces of small value, which served to show off the voices and execution of the vocalists.

Elijah, The Redemption, The Messiah, and Mendelssohn's *Walpurgis Night*, were the other important works of the week.

Miss Emma Nevada, a young American vocalist, was a name new to the public, for we can scarcely count one operatic performance a few years back in which she took part. She sang, the first evening, in *Elijah*, and Mr. Randegger's choice seemed scarcely a wise one. But before the close of the Festival she threw off her nervousness, and sang with taste and artistic power. Her voice is flexible, and has much charm, but there is a want of power, which, however, may come in time. Her creation of the part of the Sulamite won for her golden opinions; and her singing of a bravura piece by Félicien David, at one of the miscellaneous concerts, gained for her no end of applause. The principal vocalists besides were Miss A. Williams, Madame Patey, Miss Damian, and Messrs. Lloyd, Maas, Santley, and Thorndike, all well-known names. The chorus was quite as good and in some respects better than that of last Festival. The orchestra, under the leadership of Mr. Carrodus and conductorship of Mr. Randegger, did their work thoroughly well. Dr. Bunnett presided at the organ. The attendances were very good for the oratorios, but at some of the miscellaneous concerts empty seats were here and there visible. The Prince and Princess of Wales were present at *The Redemption* on the Wednesday, and again at the closing performance on Friday, when part of the *Rose of Sharon* was repeated. The Festival was not only an artistic, but also, we are happy to say, a financial success.

OUR MUSIC PAGES.

THE first piece is in connection with E. Pauer's article on the Minuet, and is taken from Pauer's "Family Gift Book." It is the ancient and stately minuet written by J. B. Lully for the French king, in 1663.

The second piece is the charming *scherzino* from Schumann's "Faschingsschwank aus Wien." The work itself is too well known to require any comment. We would, however, call attention to the excellent fingering, and to the useful foot notes, by J. L. Nicodé. The remark with regard to the difficult octave passage at the end deserves special notice. There is, of course the temptation to make it easier by using both hands; but the editor warns players that by doing so the *marcato* effect intended by the composer would probably be lost, as the *accelerando* could so easily be carried out by this means. The whole of the work (Augener & Co.'s Edition, No. 8,415) has been fingered and annotated by J. L. Nicodé, and he has even in one or two places proposed different readings.

Foreign Correspondence.

MUSIC IN LEIPZIG.

October, 1884.

THE season really opened with the first Gewandhaus-concert on the 9th of October, but this one had many precursors. First of all, we must mention the concert of the Herren Friedheim and Siloti, who played on two pianos Liszt's *Faust* and *Dante* symphonies, with the co-operation of the Riedel'scher Verein. Their efforts were very laudable; but it is a great mistake to give, in a city like Leipzig, arrangements of orchestral works. The choir, and especially the female part, was sometimes very imperfect. Though the composer himself was present at the concert, it was but moderately attended, and it seemed as if the public present had obtained, for the greater part, free entrance.

Herr Dr. Krükl, in his concert, which he gave together with Fräulein Grosscurth, a pupil of Liszt, in the Saal of the Gewandhaus, sang the whole of Schubert's "Winterreise." His style is perfect, and he obtained great success. Fräulein Grosscurth is a very youthful pianiste; she possesses a good technique, and plays bravura pieces, as, for example, those of Liszt, with great effect; but in pieces like Bach's c minor fantasia and Weber's A flat sonata she does not get on quite so well. Her touch is very hard, and her style of interpretation very affected.

On Sunday, the 12th of October, the two sisters, Augusta and Ernesta Ferraris d'Ochieppo, from Milan, gave a matinée in the Gewandhaus, and proved themselves accomplished pianistes; they lack, however, a pure taste, and instead of simple warm feeling and refined execution, we find affectation and too much use of *tempo rubato*. Very good is their ensemble playing; at times one seemed to hear only one player. This was the more admirable, as they had chosen Chopin's c major Etude from Op. 10, and "Si oiseau j'étais," by Henselt. A very excellent performance they gave of Saint-Saëns' variations for two pianos on a theme of Beethoven's; this spirited and amiable composition the youthful sisters

MINUET by GIOVANNI BATTISTA LULLY.

The first Minuet written for Louis XIV.

(1663.)

From "The Family Gift Book"

A collection of Pianoforte Pieces, edited and partly arranged by E. Pauer.

(Augener & Co's. Edition No 8275.)

Andante. (♩ = 120.)

PIANO.

The musical score is presented in four systems. The first system starts with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The music is written for piano, with a forte (f) dynamic marking. The second system continues the melody and accompaniment. The third system features a change in the bass line. The fourth system concludes the piece with a final cadence. The score includes various musical notations such as notes, rests, and dynamic markings.

1 2 3 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

p

pp

ff

ritard.

The musical score consists of five systems of music. The first system is marked *p* (piano). The second system is marked *pp* (pianissimo) and includes a *(mf)* (mezzo-forte) marking. The third system is marked *p* (piano). The fourth system is marked *f* (forte). The fifth system is marked *acceler.* (accelerando) and *f* (forte). The score includes various musical notations such as slurs, ties, and fingerings.

*) These four bars, to which allusion has been made, would be rendered easier by being played with both hands, but the character of them would suffer not a little by so doing. The sign for a heavy touch, >, which is printed above them, would be completely nullified by the rapidity of the execution. According to my humble opinion the *accelerando* given by Schumann does not justify this assistance to the fingers (so commonly permitted in this passage): therefore, in order to preserve the character of the *marcato* (proportionately to the rapid *tempo*) I am decidedly in favour of keeping the octave passage for the left hand alone.

played with much verve and *aplomb*. Less perfect was the rendering of the well-known Impromptu on a theme from Schumann's "Manfred" by Carl Reinecke. The last piece for two pianos was the finale from Rubinstein's F major concerto, in which the elder sister played very brilliantly the solo part, while the younger one represented the orchestra on the second piano. The latter played besides an Etude (E major) by Paganini-Liszt and Chopin's A flat *Ballade*. The elder gave as solos Bach's B minor gavotte (elaborated by Saint-Saëns), Calabresisches Lied by Rendano, a Nocturne by Chopin, and Gnomon-Reigen by Liszt. The public was very enthusiastic. The first Gewandhaus concert opened with a very brilliant performance of the *Euryanthe* overture, which the public—who had already applauded the director, Capellmeister Reinecke—received with demonstrations of approval. The second orchestral piece of the evening was Haydn's symphony in D (No. 2 of the Breitkopf and Härtel edition), which was given from beginning to end in a really charming manner.

For such works our old Gewandhaus Saal, with its well-measured space, is the best room one could imagine, and we much fear that the masterly symphonies of Haydn will hardly sound so well in the new great room. The applause of the public was great at the close of every movement. The vocalists of the evening were Herr and Frau Georg Henschel. The first sang a very insignificant air from the opera *Siroé*, by Handel, and the charming ballade by Löwe, "Die verfallene Mühle," and, finally, with his wife, the very graceful duetto from the opera *Le nouveau Seigneur de Village*, by Boieldieu. Frau Henschel sang Lieder by Beethoven and Mendelssohn. Herr Henschel is so well known as a very excellent singer, that we need not say anything in his praise. Frau Henschel has only a small, but a good and well-trained voice; she sings with excellent taste; and her rendering of her part in the Boieldieu duet was very successful. Finally, we have to report that Fräulein Caroline Röntgen (daughter of our excellent Concertmeister) played the hard and dry concerto (No. 1 in D minor) by Brahms, and the fantasia and fugue in G minor by Bach-Liszt. She played in a perfect manner, and received much applause. We hope soon to get an opportunity of hearing Fräulein Röntgen execute other pieces, in which she may show that she possesses a good singing tone and intelligent style. In both the above-named pieces she was only able to display an enormous technique, much strength, and a very well-developed sense for rhythm.

MUSIC IN VIENNA.

[FROM OUR SPECIAL CORRESPONDENT.]

Vienna, Oct. 12th, 1884.

THE opera still reigns, though not alone, as three theatres in the suburbs have re-opened—the Theater an der Wien (suburb Wieden), where Frau Geistinger appeared after a long absence; the Carl-Theater (suburb Leopoldstadt), where there is a new director, Herr Carl Tatartzky, a Hungarian land proprietor; and the theatre in the Josefstadt. The Stadttheater also, burnt last May, will probably be rebuilt. However, only the first-named has to do with music; it is the special place for operettas: many which have obtained European fame were performed here for the first time, particularly those of Johann Strauss, who, on the same spot, will celebrate, on the 15th of this month, the jubilee of his forty years' career as conductor.

Auber's *Späloper*, *Maurer und Schlosser*, which I lately

mentioned as being in view, was performed with great care by the ladies Lehmann, v. Naday, J. Baier, and the Herren Müller, Schittenhelm, Mayerhofer, v. Reichenberg, and Felix. The well-known quarrel duet (Henriette and Frau Bertrand) was most applauded. "Sakuntala," a ballet after Kalibasa's poem, the music by Bachrich, was the first novelty of the season, which, however, it will scarcely outlast. The next novelty will be Marschner's *Vampire*, never performed in Vienna (!). The subject greatly resembles that of *Hans Heiling*, which opera by Marschner is still much liked. A trio of the former, "Im Herbst, da muss man trinken," has become very popular, and will be sung now, as I hear, in chorus. After the next representation of *Don Juan*, that opera will have been repeated a hundred times in the new Opera-house, which opened with it on May 25th, 1869. On the whole, the opera has been given in the Hofoper, since May 7th, 1788, 459 times (not counting performances in other theatres). It was, however, as well known, produced in Prague, on November 4th, 1787. One of the best performances was (in Italian) in 1854, with Debassini (Don Giovanni), and Medori (Donna Anna), and earlier in 1841 (in German) with Leithner, Staudigl, Pfeiter, Drayler, the ladies Stöckl-Heinefetter, Hasselt-Barth, and Lutzer. Signora Giovannina Limido, from the Scala theatre, in Milan, is now replacing Signora Cerale, who is absent for two months. Her feet move with extraordinary velocity, according to the judgment of the *habitués*, but her acting is poor. A single *Gastspiel* was the tenor, Herr Angus Stoll, formerly singing *Tannhäuser*, *Lohengrin*, now in the Theater an der Wien, engaged for operettas. He was heard as Don José (*Carmen*), action, pronunciation being good, but the intonation was not always the best, and the higher notes were somewhat pressed. He seemed anxious, and may be better on a second hearing. Frau Materna is now also announced as "Gast," as she is engaged only for a limited number of performances during four months—a dangerous arrangement. She sings twice per week, and up till now has played Brünnhilde, Elsa, Donna Anna, Isolde, and Selica. Herr Rokitansky and Frl. Braga and Schläger have returned; so the list of singers is now complete—we do not include Frau Lucca, who has an exceptional position. Her absence is much felt, and where she is replaced by another singer it is only a feeble copy.

Already the concerts begin to stir; the dates of performances are announced by the Gesellschaft der Musikfreunde, by the Philharmonics, by Kretschmann (Orchesterconcerte), quatuors by Hellmesberger, by Radnitzky, by August Wilhelmj, who will give two concerts, and also three by v. Bülow, with the Hofkapelle of Meiningen, assisted by Dr. Brahms as performer and conductor. The days of the latter are fixed for Nov. 20, 25, and Dec. 2. There will be performed the overtures *Coriolan*, *Leonore*, *Egmont*, *King Lear*, "Ein feste Burg" to Genast's drama, "Bernhard von Weimar," the music by Raff; the symphonies No. 1, 5, 8, by Beethoven, No. 3 by Brahms, variations on a theme by Haydn, by Brahms, fuga from the quatuor Op. 133, by Beethoven, for all the string instruments; Brahms' piano concerto, D minor, Op. 15 (Bülow), and Op. 83, in B flat (Brahms), &c.

Operas performed from September 12th to October 12th:—*Walküre* (twice), *Nachtwandlerin*, *Maurer und Schlosser* (three times), *Siegfried*, *Barbier von Sevilla*, *Lohengrin* (twice), *Weisse Frau*, *Königin von Saba*, *Don Juan*, *Faust*, *Entführung aus dem Serail*, *Templer und Jüdin*, *Carmen* (twice), *Mignon*, *Regimentsstochter*, *Tristan und Isolde*, *Robert der Teufel*, *Afrikanerin*, *Violetta*, *Jeannette's Hochzeit* (and the ballet *Sakuntala*), *Hugenotten*, *Prophet*.

Reviews.

Walzer and Burleske for Pianoforte. Op. 28. Nos. 1 and 2. By JEAN L. NICODÉ. London: Augener & Co.

IF we were asked which of these two compositions we liked best, we should answer the waltz. In it there is a smooth, undulating melodiousness, and a gentle, rocking rhythm, which cannot but succeed in insinuating themselves into the hearts of even the most callous hearers. But whilst preferring the waltz, we by no means despise the burlesque; on the contrary, we have a decided affection for it: the rude capriciousness which characterises it has a charm too. Now and then we are for a moment reminded of Grieg; also the image of Schumann is called up—but this is only *en passant*, and the slight reminiscences do not in the least amount to imitation or plagiarism. In short, Herr Nicodé has added by his Op. 28 to the store of good drawing-room music two acceptable items.

Our Favourite Tunes. By CORNELIUS GURLITT. Op. 135. London: Augener & Co.

THIS is a welcome publication: the title of the work is the same as that of a former one which has already earned a good reputation for its educational value. The tunes, arranged both as pianoforte solos and as duets, are published separately. Each number is distinct in style, and so may be employed as a pleasant variation of study. Eight of these numbers in both forms have been issued out of the complete set, forty in all, and there is no doubt but that they will be eagerly welcomed by both teachers and pupils. The labours of the one will be saved, inasmuch as all marks of expression, fingering, and so forth, have been carefully done by the experienced hand of the composer; and the troubles of the other will be lightened by the beauty of the printing, the clearness of the pages, and like matters, to say nothing of the instructive merits of the work.

The First Lessons. Thirty-four short pieces for the pianoforte. By CORNELIUS GURLITT. Op. 117. London: Augener & Co.

THE teacher dealing with certain cases brought under his notice, sometimes finds the difficulty of making his pupils take an interest in their work when the instruction-book is placed before them. The sight of the many complications yet to come has a daunting effect upon the mind. Progress is very often hastened by removing the instruction-book altogether for a time, and by substituting "little pieces." The difficulty of selection of these little pieces is the only trouble for the master. With such a book as that now before us, where there are lessons graduated by the slightest changes from the most simple form of a tune to the more complicated, none need ever be at a loss to find material to hand to help such cases. These charming compositions are elegant in themselves apart from their set purpose, and the consequent value they possess in forming taste and judgment, as well the fingers and reading, cannot be over-estimated.

Marches aux Flambeaux. By G. MEYERBEER. London: Augener & Co.

THE "Marche aux Flambeaux" was composed by Meyerbeer on the occasion of the betrothing of a princess of Prussia. On the day after betrothing of a prince

or princess royal, it is the custom for each of the betrothed, with torch in hand, to make the circuit of the saloon several times, and to pass before the sovereign—the prince giving his hand to a lady, and the princess hers to a gentleman of the court. All the guests follow the betrothed, who change partners each time, until all present have walked round the room with them. The ceremony is derived from mediæval times, and the "Fackeltanz" is always in the triple measure in the style of a Polonaise. Meyerbeer wrote three dances of this character—one in C, one in E flat, and one in B flat. The first one in C, now before us, is a bold and spirited composition, full of character, and it makes an excellent pianoforte piece, and would not be altogether ineffective on the organ.

Volkslieder ohne Worte für das Pianoforte. (Edition No. 6130; net 1s.) London: Augener & Co.

THIS is a collection of thirty-two popular German songs, arranged as solos for the pianoforte in such a manner as to make a series of interesting pieces most valuable as an aid to progress in study. Every teacher knows how great a help and incentive to work is found in works of a character similar to these songs. They have a history of their own in association with their words, and as pianoforte solos possess all the charm, but less of the difficulties, of such compositions as Mendelssohn's "Lieder ohne Worte." There are to each short introductory symphonies, consonant in character; and the melodies are well defined, and for the most part gracefully harmonised and completely effective. It is to be hoped that the thirty-two may be followed by others of like kind, for the field whence they have been gathered is large, and the soil is abundant.

Feuilles d'Album pour Piano à quatre mains. Par A. LOESCHHORN. (Edition No. 8566; 2s. net.) London: Augener & Co.

THESE twelve four-hand pieces will be welcomed by teachers. Easy and refined, simple and interesting, they provide just the kind of food young players need. Finical melodies and far-fetched harmonies would be out of place, and dullness and vulgarity would be equally so. Loeschhorn knows how to be instructive and agreeable at the same time, and his compositions are instructive not only in the technical, but also in the æsthetic sense. Were all teachers and educational composers like him, learning music would be a more pleasant process than now most people, young and old, find it to be.

Transcriptions pour Harmonium et Piano. Arrangées par JOSEF LÖW. (Edition No. 8785c, price 2s. 6d.)

THE third volume now before us of this useful and valuable publication contains a selection of pieces by Wagner: two pieces from *Lohengrin*—"Einsam in trüben Tagen," and "Athmet du nicht"—and two pieces from *Tannhäuser*—namely, Tannhäuser's "Erzählung" and "Als du in kühnem Sange." They are most effectively arranged, and would form excellent items either for private study or for introduction into a concert where the two instruments are available.

Six airs Nationaux. Pour le violoncelle, avec accompagnement de piano. Par SÉBASTIAN LEE. Op. 123. (Edition No. 7703b; net 1s.) London: Augener & Co.

THE national airs contained in the second collection are

Norwegian, Sicilian, and Turkish. They are dealt with in a characteristic manner, without losing sight of the requirements of amateur players of moderate capacities. The three pieces, full of interest and effectively arranged as they are, can be performed almost entirely in the first position on the violoncello. They are, therefore, most valuable to put into the hands of beginners. The pianoforte part makes no immoderate demands upon the powers of the executant, yet the whole work is so cleverly done that players of superior powers need not think them altogether unworthy of their attention.

Classical Violin Music of Old Masters arranged for Violin and Piano. By FR. HERMANN. No. 9, Gavotte, by J. S. Bach; No. 10, Gavotte, by J. B. Lully. London: Augener & Co.

THE arrangements of these pieces are good, and their execution offers no great difficulties. That the pieces themselves are good need hardly be said, for this the names of the composers are a sufficient guarantee. The Italian master, writing for the Court of Louis XIV. and the courtly French society of that age, is graceful, but it is a ceremonious grace not free from affectation. The barbarian German master, on the other hand, does not disguise and restrain his feelings, but vents the jollity that stirs his sturdy, plain-mannered Teuton nature right lustily.

Robin Hood. Cantata for Boys' Voices. Written by EDWARD OXENFORD, composed by W. C. LEVEY. (Edition No. 9096, price, 2s.) London: Augener & Co.

THE subject selected for this pleasant little cantata is one which distinctly commends itself to English boys. Robin Hood, Will Scarlet, Little John, and Friar Tuck, are names with which every one is familiar, and notwithstanding the fact that their adventures singly or conjointly have formed the theme for countless ballads, poems, stories, and illustrations, the subject is ever fresh. In the present case it is particularly so. Mr. Levey has written some very bright, tuneful, and rhythmical music, such as could not fail to enchain the attention of hearers, and lead on those who are called upon to study it by a fascinating road, as it were. There are attractive little solos, sprightly choruses, and a dashing pianoforte accompaniment well fitted to the subject and ideas. Mr. Oxenford, the author of the libretto, has not done much to bring out the dramatic prominence of that portion of his subject which he has selected; but this does not signify, as the adventures of all concerned are well known, and the imagination will supply what may be lacking in the exact mode of expression. For "throughout this spacious isle, I think there is not one that hath not heard of Robin Hood and eke of Little John." The subject being, therefore, popular, and the treatment congenial, it would not be surprising to find this cantata of "Robin Hood" one of the most popular with schools and like places at this coming Christmastide.

Ocean Whispers. Song by E. OXENFORD. The Music by J. ALEXANDER. London: Augener and Co.

THE melody and musical treatment of this song is admirable. The theme is vocal, and the accompaniment full of character. The subject of the song is about the same as that of the once popular ditty "Shells of the Ocean."

Friends Only. Ballad by E. OXENFORD. The Music by W. C. LEVEY. London: Augener & Co.

LIKE most of Mr. Levey's compositions, this song is well laid out for the voice, and makes a most effective form of expression associated with words. The words themselves are influenced by an idea which has already in one shape or another, been frequently pressed into the service of song-writers.

Two Reveries. Songs, with Violin obbligato, by A. C. HADEN. The London Music Publishing and General Agency.

THE first is called "Sleep thee, my Angel;" the melody is commonplace, and the accompaniment still more so. The somewhat erratic violin part would, in all probability, prevent "my angel" from sleeping. The second, "O gentle Eve," has more character.

War in the Household (Der Häusliche Krieg). An operetta by HENRY HILES. Novello, Ewer, & Co.

THE German words are by J. F. Castelli, and the English translation, which is a good one, by Marian Miller. We have not the libretto before us, but only the portions set to music. The plot, however, is a simple one. A count and his followers are returning home from a long war; the countess and ladies, angry at their long absence, resolve to receive their husbands coldly, and the men, aware of this plan, make a like resolve. In the end, woman's wit is defeated by the cleverness of man. The composition as a whole is bright and melodious; the recitative music is the least interesting part of the work. No. 2 is a contralto solo, in the rather rare time 5-8, and is cleverly written. Some of the concerted pieces are pleasing, and if well sung would prove effective—as, for example, the chorus for female voices at the end of No. 4, the whole of No. 7, and the finale. The pianoforte part, not particularly easy, seems like an arrangement from an orchestral score.

Magnificat and Nunc Dimittis. By F. E. GLADSTONE, Mus. Doc. Novello, Ewer, & Co.

THESE two pieces of church music in the matters of harmony and part-writing display taste and ability. The former opening in the key of G remains in it till the twenty-fourth bar. The composer then passes through a variety of keys, but always with sobriety and judgment, and the original key is firmly re-established before the close of the movement. As the movement is *allegro* the consecutive fifths are scarcely avoided by the intermediate minim in last line of page 6, bars three and four. The *Nunc Dimittis* is short, but agreeably written.

Schumann. By J. A. FULLER MAITLAND. Sampson Low, Marston, Searle, and Rivington.

THIS volume forms one of the series of "The Great Musicians" edited by Dr. Hueffer. The author tells us in his preface that we must not expect a complete and exhaustive life of Schumann, and again he does not claim originality for the bulk of his book. There is only one person who could give us a complete life, and that person is, of course, Madame Schumann; until a work from her pen is published, we shall probably know little more than has already been written about the great composer. One advantage in this series of biographies is their brevity. People for the most part are too busy to read

ong books. Mr. Maitland separates the story of the life of Schumann from the account of his works, and this is, of course, convenient for the general reader; but musicians know how closely the two are blended together—Schumann's works, especially the pianoforte ones, are a sort of autobiography. His life was not an eventful one. As a young man his great ambition was to become a famous pianist, but endeavouring to gain equality of strength and independence in all the fingers by some ingenious invention, he crippled the third finger of his right hand. By this unfortunate accident the world may have lost an eminent player, but it gained, what is far more valuable, an illustrious composer. Not that Schumann in following the career of a pianist would have totally given up composition—he had too much music in him for that—but the many hours which he must have devoted to practice, and the fatigue and excitement of public life, would most probably have prevented him from writing those great orchestral and vocal works which are now so admired and cherished by musicians.

Schumann was not only a musician, but a writer and a critic. His prophetic eye singled out the men of his day who were likely to become famous. He saw in Chopin's "Don Juan" variations, in Berlioz's "Waverley" overture, the seeds of future greatness, and towards the close of his career, even when the shadow of death was hovering over him, he foresaw and foretold the greatness of Brahms. The last chapter in Mr. Maitland's book tells us about Schumann's critics twenty and thirty years ago. From the extracts which he gives it is clear that most of them possessed neither the composer's sharpness of intellect nor his kindly disposition.

Mr. Maitland's book is dedicated to Madame Clara Schumann. At the end, there is a useful, though slightly overloaded, chronological table of Schumann's life and works.

Concerts.

CRYSTAL PALACE CONCERTS.

THE 29th series of the Saturday concerts commenced on Saturday, October 18th. Mr. Manns and his famous band are now so well known that no special notice is needed in calling attention to the renewal of their labours. The prospectus for the present season shows that Mr. Manns has studied to please various tastes. There are to be several important novelties: Berlioz's *Te Deum* for three choirs, orchestra and organ, will be produced for the first time in England on December 20th, and for this performance choir and orchestra will be considerably augmented. Then we are promised Raff's last symphony "Im Winter," and, if possible, Brahms' 4th symphony on March 7th, the anniversary of his birthday. Other novelties by Liszt, Rubinstein, Joncières, are also announced. Lovers of the "old masters" are, however, assured that the works of Haydn, Mozart, and Beethoven, will not be neglected. The bicentenary birthdays of Handel and Bach will be duly kept in February and March, 1885. English music, though not to a large extent, finds a place in the scheme; Mr. Cowen's new symphony, No. 4 in B flat minor, and two instrumental movements from Mr. Mackenzie's *Rose of Sharon*, will be given.

On Saturday, October 18th, there was a large attendance, and Mr. Manns on taking his seat received quite an ovation. There was a very fine performance of Brahms' Symphony in F, a work which had not been heard before at the Palace. Mynheer Theodor Werner, a pupil of Joachim's, played Beethoven's violin concerto.

He has well-trained fingers, and does credit to his master; but his tone is thin and his intonation not always pure. Madame Valleria was the vocalist. The concert concluded with the lively "Lustspiel" overture by Smetana.

Mlle. Clothilde Kleeberg, very favourably remembered from her appearance at Mr. Manns' benefit, June, 1883, gave a vigorous and artistic rendering of Beethoven's Concerto in E flat. On Saturday, October 25th, she also played several short solos. The programme included Schubert's great Symphony in C.

Musical Notes.

LAST year Mr. F. Niecks contributed two articles to the MONTHLY MUSICAL RECORD concerning the rising composer Jean Louis Nicodé. We say rising, for he is quite young—under thirty years of age. A recital consisting entirely of his compositions was given last April at the Detroit Conservatory of Music. The local papers speak in high terms of his talent. The *Times* speaks of Nicodé's "strongly-marked individuality." Another paper—*Every Saturday*—says: "All of Nicodé's works belong, strictly speaking, to the most modern of the different schools of music, and represent ideas developed and indeed brought to maturity by such geniuses as Schumann, Liszt, Berlioz, and Wagner." The *Free Press* writes:—"Nicodé's compositions take rank among the best works of the younger generation of composers. They abound in rich and striking harmonies, are masterpieces of musical form, and exhibit marvellous skill, judgment, and originality." It is strange that his orchestral music is never performed in London. His *Bearbeitung* of Chopin's Allegro de Concert, Op. 46, it is true, has been given at the Crystal Palace; but when are we to hear his *Poème Symphonique*, *Marie Stuart*, or his Introduction et Scherzo, Op. 11, two works which Mr. Niecks, in the articles above mentioned, warmly praises?

MISS DORA SCHIRMACHER is at present in Germany. Next January she commences a fifty days' tour through the principal German towns with the talented violinist Teresina Tua. They may possibly both come to England next year. Miss Schirmacher has been asked to play at the Karlsruhe Festival in May.

THE following works will be performed this season by the South London Choral Association:—Handel's *Judas*, and *Acis and Galatea*, Costa's *Eli*, Van Bree's "St. Cecilia's Day," Gaul's "Holy City," and Bennett's "May Queen."

ABOUT the Opéra nothing can interest us but the future; its present achievements, excepting, perhaps, the hundredth performance of Verdi's *Aida* (Oct. 15), are hardly noteworthy. There seems to be some difficulty in fixing the time of the first performance of Salvayre's *Egmont*. This work cannot well be produced before December, 1885, and the authors would not like this event to take place later, at the end of the season. Now, the director of the Opéra is bound by contract to produce Massenet's *Le Cid* not later than in November or December of that year, and as the authors have already once agreed to postpone the *première* of their opera, they are not likely to do so again.

THE Opéra-Comique is much more alive than its sister establishment. Not only has a considerable number of works already previously heard been performed—latterly, among others, *Lakmé*, *Manon*, and *Les Dragons de Villars*—but also a new work has been produced, the two-act comic opera, *Joli Gilles*, of which the words are by

Charles Monselet and the music by Ferdinand Poise. The libretto may be described as a dramatised version of Lafontaine's fable *Le Savatier et le Financier*. Of the *mise en scène* it has been said that it is a veritable picture of Lancret. The music, according to all accounts, appears to be the embodiment of the superlatively pretty. M. Moreno's critique in the *Ménestrel* contains some rather *malicieux* remarks. "M. F. Poise is the musician *par excellence* of small coquettish, curled, powdered, and ribboned pictures. . . . He avoids all harsh-sounding *éclats*, the violins whisper, the flute sighs, the oboe murmurs, and the trumpet is turned out of doors. One might call this music for the use of convalescents; not exactly champagne, but certainly excellent *tisane*. Still there are lucky finds, melodies of an agreeable turn, the good-natured simplicity of Grétry, sometimes the grace of Mozart, of a somewhat diluted Mozart. In the second part of *Joli Gilles* we find his best inspirations: a short elegant *entracte*, ballets in a pretty style, a *romance* of an adorable naiveness, and a welcome duet."

M. CARVALHO, the director of the Opéra-Comique, has commissioned the talented composer, M. Benjamin Godard, to write the music to a three-act opera libretto by MM. Dennery and Armand Silvestre.

M. COLONNE began his concerts (at the Châtelet) on the 26th of October, MM. Lamoureux and Godard theirs (at the Château d'Eau and Cirque d'Hiver) on the 19th. The last-mentioned concerts, which are called *Concerts modernes*, are a continuation of Padeloup's *Concerts populaires*.

PERHAPS the reader would like to make himself acquainted with the contents of the contract between M. Maurel and Mme. Adelina Patti, which the former published in the *Figaro* after the latter had informed the editor of the same paper that *des raisons légales absolument puissantes* prevented her from appearing on the stage of the Italian theatre *comme cela était dans ses intentions bien arrêtées*. Here is the main portion of the document:—

"Mme. A. Patti s'engage à donner au Théâtre-Italien de Paris, à partir du 25 au 30 Octobre, 1884, deux ou trois représentations de *la Traviata*. L'administration s'engage à annoncer ces représentations avec l'éclat que comporte la personnalité du nom illustre de Mme. Patti. Le prix fixé d'un commun accord pour ces représentations est le suivant: *vingt-cinq mille francs* pour deux représentations; *trente-six mille francs* pour trois représentations. Ces sommes seront payées d'avance à l'arrivée de Mme. Patti à Paris.

"Dans le cas où Mme. Patti, pour des raisons absolument personnelles, ne pourrait pas tenir son engagement, fait de part et d'autre de bonne foi, il est expressément convenu qu'elle aurait le droit de résilier ledit engagement sans aucune indemnité ni dédit de part et d'autre, en prévenant vingt jours à l'avance."

OF the Bach Festival at Eisenach we hear good accounts. The social arrangements seem to have left something to be desired, but the musical achievements receive much praise. The acme of the festival was of course the performance, under Joachim's direction, of the B minor mass, a performance interesting on account—though not on this account alone—of the obsolete instruments (the oboe d'amore, the old-fashioned trumpet, &c.) employed on this occasion. 1,200 people gathered in the principal church to hear this grand work. Among the visitors were Dr. F. Liszt, Dr. von Bülow, Dr. Faist, Professor Dr. Herzog, and many other distinguished personages. We must not omit to mention that at the unveiling of the fine statue of J. S. Bach by the well-known sculptor Professor Adolf Donndorf, a sonatina for trumpets by Godfried Reiche (1666-1734) was performed.

At the Court opera-house of Vienna a new ballet, *Sakuntala*, has had a considerable success. The music is by S. Bachrich.

THE operas of Marschner, which for some time were somewhat neglected, are now again coming to the fore. A revival of his *Hans Heiling* gave lately much satisfaction at Leipzig, and his less known *Adolf von Nassau* will before long be heard at Hanover.

THE first and well-received performance at Hamburg, of Goring Thomas's *Esmeralda* took place on the 27th of September.

THE programmes of this winter's concerts of the Royal orchestra of Dresden contain Cowen's Scandinavian Symphony, and Mackenzie's ballet music to *Colomba*.

At the first of the Berlin Philharmonic Concerts was played Mackenzie's second Scotch Rhapsody.

A NEW opera, *Sylvester*, by Herr Willemssen, is to be performed at Düsseldorf in the course of November.

A SYMPHONY by Mendelssohn, which the composer presented in March, 1825, to Mosevius, is said to have been found at Hientzsch's music-shop in Breslau. It consists of four movements, and is written in F minor, and for stringed instruments.

WE spoke some time ago of a posthumous performance of Claudius's *Der Gang nach dem Eisenhammer*, an opera commended by R. Wagner. Now comes the news that Herr Pollini has made to the family of the composer an offer for the purchase of all the compositions he left. Among them are three more operas.

THE dispute between the heirs of Wagner and the firm of Schott and Sons has been settled in favour of the latter. The former admit the right of the latter to give concert performances of the whole of *Parsifal*, but the publishers relinquish part of their right, and will give permission only for curtailed or partial performances of the work.

TWO pupils of Liszt, Herren Siloti and Friedheim, gave a concert at Leipzig in which they brought to a hearing two symphonic works of their master arranged for two pianos. The two works in question were *Faust* and *Dante*. Herren Siloti and Friedheim were assisted by a chorus and soloist in those parts where the composer has employed the human voice. The experiment seems to us rather curious than worthy of imitation. The performance of the two pianists, who played from memory, is reported to have been admirable.

A SPLENDID new opera-house has been opened at Pesh. The brilliancy of the inauguration was heightened by the presence of the Emperor of Austria and other exalted personages. Liszt had written a hymn for the occasion, but as this composition was founded on Hungarian tunes that are regarded as revolutionary, it had to be replaced by another composition.

GOUNOD is said to be engaged on the composition of a new lyric drama, the libretto of which is based on Lamartine's *Jocelyn*.

FRÄULEIN EMMA DUHRKOOP, of Hamburg, has invented a "tone-moderator," which will enable pianists to practise without making themselves a nuisance to their neighbours.

NEW BOOKS: "Zur Geschichte des Orgelspiels im 14. bis 18. Jahrhunderts," by G. Ritter. Parts 8 and 9 (Leipzig: Max Hesse). "Die Reform der Oper durch Gluck und Richard Wagner's Kunstwerk der Zukunft," by C. H. Bitter (Braunschweig: Vieweg). "August Reissmann als Schriftsteller und Componist," by Josef Göllrich (Leipzig: Gustav Wolf).

AT Saint-Vaast-la-Hougue died a few weeks ago the pianist and composer, Louis Lacombe. Several of his pianoforte pieces are very popular; with his operas and other larger works he was for the most part not quite so successful. The cantata *Sapho* written for the Exhibition of 1878, however, may perhaps be instanced as an exception. His published and unpublished compositions are very numerous. He was born on November 26, 1818. Schumann speaks, in his writings, of Lacombe's early exploits as a pianist and composer twice, and in a highly laudatory manner.

THE pianist and composer Joseph Rubinstein committed suicide at Lucerne. This unfortunate musician, best known as the author of the pianoforte arrangement of Wagner's *Parsifal* and some foolish articles on Schumann and other composers in the *Bayreuther Blätter*, is no relation of the great Anton Rubinstein.

FROM Mannheim is announced the death of the violin virtuoso and founder of the Florentine quartet, Jean Becker.

AMONG the Italian musicians whom the cholera has snatched away is also the young talented composer Giovanni Gnarrò, of Naples.

MME. HELEN HOPEKIRK is becoming quite a popular pianiste in the United States of America, and will remain there for a few seasons. Edward Grieg has re-scored the orchestral part of his concerto, and Mme. Hopekirk has been engaged to introduce it to America in its new form in New York in October. She has also been engaged by Th. Thomas to play Schumann's concerto with his orchestra, at the Brooklyn Philharmonic Society's Concerts, November 28th and 29th.

THE Borough of Hackney Choral Association announce as principal works for performance during their coming season Mendelssohn's *Athalie*, Dvořák's *Stabat Mater*, Haydn's *Creation*, and Mr. F. Cowen's cantata, "St. Ursula." The dates of the concerts will be as follows:—November 3rd, December 22nd; and February 23rd, and April 20th, 1885. Mr. E. Prout will, as usual, be the conductor.

THE fourteenth season of the Royal Albert Hall opens on Monday evening, November 10th, with Wagner's *Parsifal*. The principal parts will be taken by the German artists who sang in the work at Bayreuth. The work will be repeated on Saturday afternoon, November 15th.

MR. A. C. MACKENZIE will conduct his new oratorio, *The Rose of Sharon*, at the first concert of the Sacred Harmonic Society, November 7th.

THE Richter Concerts of the autumn series commenced October 28th, too late for notice in our present number. The remaining two take place November 4th and 11th.

THE first of the Monday Popular Concerts took place on October 27th. The first of the Saturday afternoon concerts will be held to-day.

THE Buffalo Philharmonic Society gave two interesting chamber concerts on October 13 and 20. The programme of the first included Rheinberger's quintet for piano and strings, Op. 114, in C; and in the second we find a quartet in E flat by Dittersdorf, a contemporary of Haydn's, and a prolific composer, whose works are seldom performed now.

SOPHIA MENTER succeeds the late Louis Brassin as professor of pianoforte playing at the Conservatorium of St. Petersburg.

AT Strasburg died the composer and conductor, Waldteufel père.

DURING the coming season Richter will be conductor at the Imperial Opera, and at the concerts of the Philharmonic, Vienna.

A SUITE entitled "Holbergiana" has lately been composed by Grieg; the music illustrates some of the composer's best paintings.

ANSWER TO CORRESPONDENT.

E. S.—There is no misprint. *Tannhäuser* is meant: a portion of the Grail motive occurs many times in the last act.

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